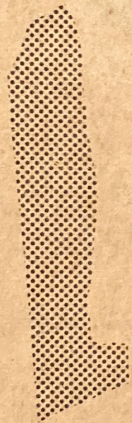
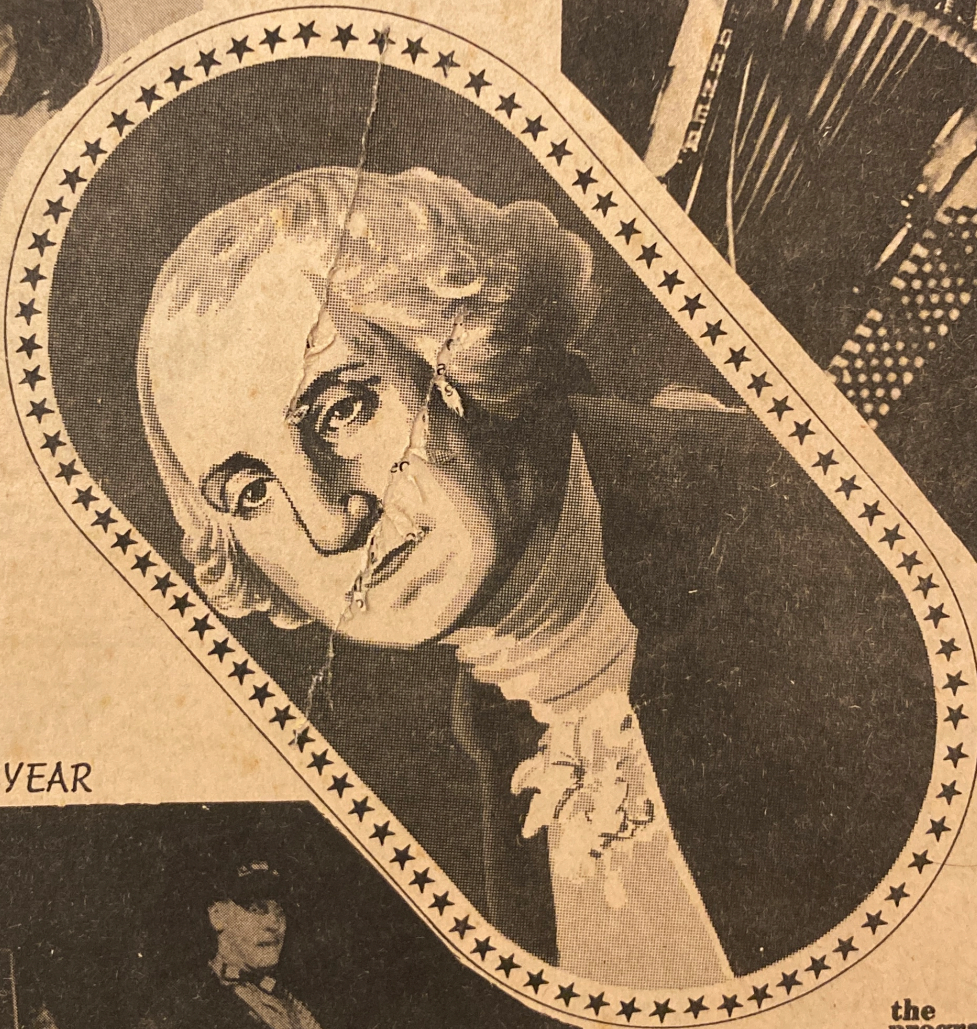
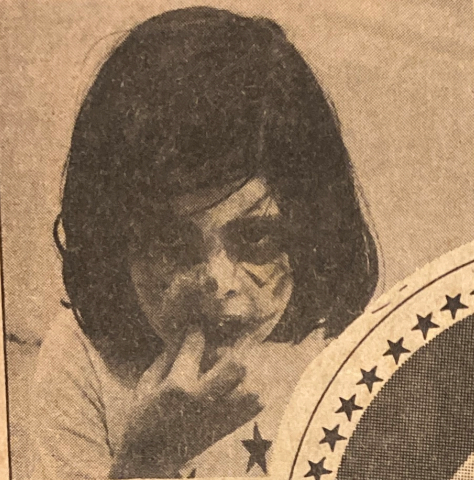


OP51

LOST MUSIC MAGAZINE.

FREE



HAPPY NEW YEAR



the
program guide

**KAOS-FM 89.3
OLYMPIA**

MUSIC, ART, & THE REAL WORLD

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Program Guide

JANUARY

OP⁵

KAOS wishes to thank all those who pledged their support to open-access alternative radio in the December fund-drive marathon. We were promised \$1711. Now we only have to make \$7000 or so before July. A normal station could just get a few commercial sponsors. We have no commercials, and that makes it alot more difficult. So, if you listen and haven't subscribed, there's no time like the present. OP/Program Guide, incidentally, is not in the budget. It is supposed to support itself through advertising. For more information, call John Foster or David Ruah at 866-5267. While we're on the subject, KAOS also offers a free workshop series that teaches basic broadcasting skills and prepares one for the FCC 3rd Class License exam. Also, there are positions opening up at KAOS, OP, and Lost Music Network, including the station manager's post. For more information on these call those same guys . . . 206-866-5267.

OP Program Guide is a non-profit magazine, published monthly by KAOS FM, Olympia, a non-commercial community radio station. Contributions to the station are tax-deductible.

Postal address: *The Program Guide*, KAOS FM, Olympia Wa. 98505.

Submissions of work: To the Editor. Return scripts cannot be promised unless a stamped, addressed envelope is included with the contribution.

Printed by the Shelton-Mason County Journal.

The cover this month includes pictures of the latest White Boy single, Clifton Chenier—whose latest album is reviewed within, George Washington—who celebrates a birthday this month, and Rick Neilson of the almost immensely popular R&R band Cheap Trick. (Picture taken by Claudia Chapman.)



CHECK YOUR MAILING LIST. KAOS, Olympia, WA 98505 should be on it to receive new releases, artist information, program guides, and news about similar radio stations. Lost Music Network, a non-profit educational organization (which I run, coincidentally), should be receiving new releases, artist information, playlists from non-commercial stations, programming information, letters and music articles, questions and suggestions. LMN will be happy to provide you with any information it has on the music business, musicians and labels, radio, clubs that feature music, and stores that carry obscure records. We are always trying to find out more about any of the above. Mailing lists are available upon request.

STRANGE? We're looking for people who always want to hear new and different music; those whose taste is wide and whose mind is open. Send an SASE and a letter if you wish to: LOST MUSIC NETWORK* PO Box 2391, Olympia, WA 98507.



LOST MUSIC NETWORK LETTERS

Dan Bourgoise of Bug Music Group writes, "I wish I could hear you in L.A." Dave Harris of Ray-O Records writes, "Wish we had a station like KAOS in the Bay Area!" Rick Swan of Luxury Enterprises writes, "I can only say keep up the good work and add that I wish there was something similar here in Des Moines."

"I agree with you about the purpose of educational radio. WMHC's playlists have the tendency of looking like CBS's lists of best selling albums. It's very difficult to suddenly put restraints on DJs who have had a loose rein for the past 2, 3, 4 years and to tell them that they MUST play only things that are not on Billboard's charts. It's hard enough to get them to experiment. We aren't a new station, only new to dealing with record companies and writing playlists and all the factors that affect and effect them. I was ecstatic when the Paul Kossoff LP made it onto the list—something that wasn't top 40 for a change . . ."

Beverly Salhanick, Music Director
WMHC, Mt. Holyoke College
South Hadley, MA 01075

Dave Keeps of Destroy All Monsters thanks LMN for the review of their great single (recently previewed Christmas eve on KRAB in Seattle) and tells us about his favorite musicians. "Yma Sumac (star of "Secret of the Incas" technicolor panavision spectacular) is a torch/hymnist savage with 8-octave range. Magnificent. Mancini is the greatest film scorer ever. Getz plays cool sax. My rock loves are Pere Ubu, Siouxsie and the Banshees, X-Ray Spex. Sam Fuller lives!"

LOST MUSIC NETWORK will publish weekly reports of recommended records. Reports will include short descriptions of music of all types, and the addresses of manufacturers and distributors. Big name artists will not receive mention unless they release records of special merit. Every month subscribers may vote on their favorite records. Sample copies are 20 cents or free with a SASE. Subscriptions are \$2.40 for 13 weeks, \$4.50 for 26 weeks to: LMN, PO Box 2391, Olympia, WA 98507. All reports are sent first class.

**make
and/or**

1525 10th Avenue Seattle Washington 98122

All letters, articles, P.O. Box 2391
Olympia, WA 98507
should be addressed to:

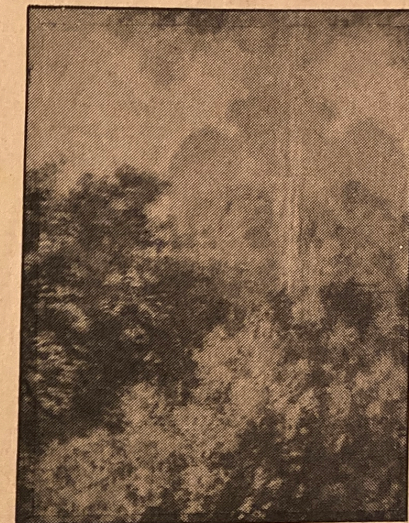
Last OP (4) you may have noticed something entitled **Pittsburgh's Top Alternatives**. PTA is a listing of New Wave singles and LPs receiving notice in that town plus reviews and articles and information of interest to "new wavers" everywhere. I hope that other towns will start their own top alternatives. For a sample send a quarter to Mark Pfeifer, Box 663, 190 Lothrop, Pittsburgh, PA 15213. I asked Mark to write something about himself: "Let see, I'm 20 and thus one year from over the hill. I'm majoring in philosophy at the University of Pittsburgh, I don't wear ripped shirts or have a short, punky-looking haircut. I dress conservatively, I think **Marquee Moon** (Television) is the best album to come out of the "scene", Lou Reed's **Street Hassel** is the best album of the year, followed by the Only Ones, and then Pere Ubu. I think lots of people avoid listing their favorites in a definite order because they don't want to commit themselves and hate being pushed to do it. I hate poseurs which is what most of the people involved in the scene are. I think lots of bands are screwing up (e.g. Blondie, Dead Boys, Elvis Costello, Nick Lowe, etc.) but everybody thinks otherwise . . ."

Of the New Haven punk scene Tom Hosier says: "Six months ago these people didn't want to know "new wave" from nothing, now they're back from summer vacation (Do they teach the pogo at Arthur Murray's?) Now they all have crewcuts and leather pants. Simply amazing . . ."

Are you as into free improvised music as much as new wave? Not personally, but LMN supports it. Do you know what free music is? As much as you do.

Take yourselves more seriously. The music biz is a mean mistress. Look, we're as serious as a heart attack about this.

Isn't Sean Tyla's new LP great? Does anyone have a copy of Kate Wolf's 1st LP on Owl records (001), would like cassette copy—will trade for whatever you'd need. Lloyd Barde, Finest Records, 2406 8th Avenue, Greeley, CO 80631.



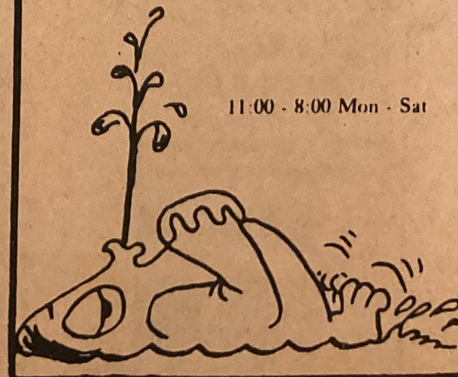
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CHROME'S **Half Machine Lip Moves**
LP should be out by the time you read this.

Just remember, when OP plugs you, it's not just to be nice. We also need free publicity.

From Boston come **Dee-Tales**, a Boston-rock gossip sheet, from 287 Salem St., Medford, MA 02155, and **The Auguste Pages**, another Boston-rock newsletter that includes information about independent releases, an interesting top ten (unlike Billboard's), and that has that certain spunk that we like out of our fanzines. It can be had from Joe Viglione, Box 83, Tufts University Branch, Medford, MA 02153.

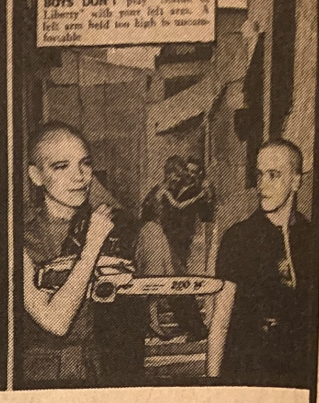
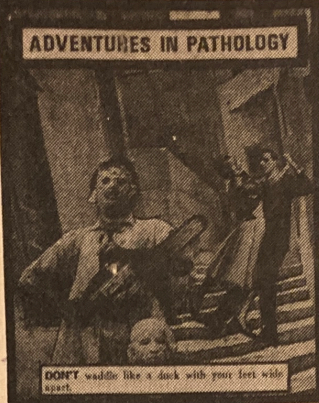
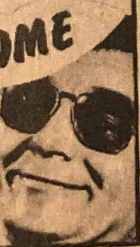
Then we go to **High Voltage 3**, a distinct improvement over #2, that is still hard to read, but that includes a Rebecca Williams ("Crotch") mail interview, New York Letter, Poetry (if you like that stuff), and lots of reviews. In a semi-controversial move, Ed the Editor is also selling some of the singles reviewed to help finance **High Voltage**. You gotta look at it like this: Ed wouldn't sell or review records by people he doesn't like, making him at least as objective as the rest of us. Also, many of these records are not easy to find, so it is good to have a source with someone we like at the other end. The Holland High correspondent is at least as literate and amusing as most high schoolers. Dump him. A nice touch is the hand-coloring on the covers. There is also a short interview with a jazz historian. A question he is asked is how to get in touch with independent jazz people with their own labels. He didn't know, but I do. Write to JCOA/NMDS and ask them for their catalog. They distribute many, many independent jazz labels and also sell retail. Their address is: 6 W. 95th St., NYC 10025. An invaluable source of jazz and new music recordings. Oh, **High Voltage** is available for 45 cents from Ed Singer, A.5483 144th Av., Holland, MI 49423.

"BEST ISSUE OF THE DECADE"

The reviews are in.
And the a-g is still the most popular magazine around!!

HOME

Our studies reveal that over 100,000 copies of the a-g are read each year. One of every eight reads it.
Now you can own your own copy of the a-g. It's yours for just \$1.00. Send in your money order or check to: a-g, P.O. Box 279, Dearborn, MI 48127. Thank you for your support.



Adventures In Pathology (1044 Chapel St. apt. 507, New Haven, CT 06510, 75 cents) is the latest mail-art publication of Tom Hosier (Modern Correspondence). It consists of radical, real-life fantasies in comic-strip form. Tom is also working on a number of other projects that should be of great interest to artists and punks alike.

OP PLUGS

America's Fastest Growing Rock & Roll Magazine

BLITZ! No. 27

DETROIT REPORT

Cinecyde

Sam & Dave
...A Blitz Special

The Zooks

The Reruns

★ ★ ★ ★ ★

David Jones

Brad Long

BLITZ, P.O. BOX 279, DEARBORN HTS., MICHIGAN 48127 IS A GREAT ROCK 'N' ROLL MAGAZINE WITH A HISTORICAL PERSPECTIVE.

The a-g No. 9 (Jeff Battis, 16434 9th SW, Seattle, WA 98166) is a product of the Seattle suburbs, I believe, that mysteriously found its way into my hands. Their studies show that "one of every two Americans picked up the a-g at least once last year. One of every eight read it." If one out of every eight reads it, what do the other three do with it? Six issues for \$1 is a bargain no matter what its use. Actually, there is very little to read in a-g, but there is lots of punk-type art that is ripe for the stealing (since it is almost always of the public domain type) and poetry or something resembling it that I think is about sex. Very good xerox.

MUSICA The First Guide To Classical Music On American And Canadian Radio Stations. Alphebetically arranged this guide lists days and hours of concert broadcasts on 1,000 AM & FM stations in all 50 states, Canada, Puerto Rico and the Virgin Islands. Order from **MUSICA**, Box 1266, Edison, NJ 08817 (\$4.70 postpaid, \$4.95 1st class).

You have been driving along the same stretch of highway for a day. Your companion has been asleep for several hours and you have been counting fenceposts and white lines for as long. The radio is a strong possibility for that much needed entertainment—if only you could find something you really want to listen to. Ah, you remember the gift from your grandmother tucked away in the glove compartment; **MUSICA**, the first guide to classical music on American and Canadian radio stations.

The map places you somewhere near Spearfish, Nebraska. As you find the appropriate page the station call letters appear. You tune in and the prairie stretches on, transformed by the strains of a string quartet merging with the sunset . . .

Upon awakening you find yourself in a strange hotel — alone. The towels indicate where you are but how did you get there? Music would be just the thing to accompany your thoughts. You recognize the book beneath the Gideon's Bible as **MUSICA**, the first guide to classical music on American and Canadian radio stations.

As you try to remember what series of events left you here the soft melody of Brahms' lullaby takes you away into the night.

You missed the lecture again and in retribution your teacher demands that you compile a list of radio stations that play classical music in the U.S.A. and Canada. Staggering into the library, head reeling, you spy a small book entitled **MUSICA**. Surprise! Somebody has already completed your assignment.

RADIO IS A TWO-WAY MEDIUM — Any of the records discussed in this issue should be available for airplay on your local non-commercial radio station.

ATTENTION: RECORD COMPANIES

Playlists

We really can't write playlists like other stations because we really aren't like other stations. We do not add records to a playlist. We add records to our main library after a month in our new releases bin. Not every record goes into the main library. Many popular records go into the auxiliary library for future use. When a record enters the charts, we no longer push it, because we see our role as sponsor of music that has not captured the interest of many record buyers. We have no A (heavy airplay), B (medium), and C (light) bins. We recommend new releases and old releases, but the only programming guidelines are that commercial playlists not be duplicated and that the majority of selections be made from "green line" records—those on independent labels. No one type of music is consciously given more airtime than another.

Basically, it breaks up like this: classical and classically-based or influenced music receives about 25 per cent of our music airtime (30 plus hours a week), traditional (folk, blues, ethnic, bluegrass, country) receives 25 per cent, jazz and jazz-based music gets 25 per cent, and popular (actually unpopular R&B and rock-based music) gets about 25 per cent. Here there is an emphasis on the "new wave"—which is a wide assortment of music generally stemming from concern about the stagnation and vacuousness of popular culture and society as demonstrated by most of the music on "rock" stations in the past six or seven years.

As music director, I make information available, but our 50 or so volunteers determine what goes over the air. Major labels should assume that their more esoteric and nonconforming "product" will get airplay. Independent labels should assume that anything any good (no matter how unconventional) garner airplay—especially if it has an eye-catching cover. So, in general, forget about playlists and remember us.

I would like to talk to as many labels as possible about your records, anything we can do to help, anything you can do to help, and Lost Music Network. My Pacific time hours are 11am-5pm at KAOS (206-866-5267) and 5-11:30pm at Lost Music Network (206-866-5001). I am very easy to talk to, although a bit more easygoing than you New Yorkers are accustomed to. After 11:30 I watch TV. Anyone who calls during Columbo is in trouble. I am also anxious to talk to other stations about their musical programming and dealings with record companies. We've been pleased lately with what we've gotten, although a lot of good records we could have helped expose have suffered from the indifference of their promotion reps. We always love to hear great music, new or old, but one section we'd really like to improve upon is "World Folk". We have quite a lot from the UK but only one worn-out record of Chinese music. That's like having the US represented by a Johnny Cash LP. At any rate, next time you're publishing a survey of what stations are playing your record(s), call us up and see. Lost Music Network will be publishing "Recommended Release" newsletters for broadcasters, individuals, and stores, but needs someone to pick up the printing tab. There is space available for national advertising, and I will be overjoyed to tell anyone about it.

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Tapes & Records

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Blues, Jazz country Folk

In Review

DAVE PELL'S PREZ CONFERENCE
Featuring **HARRY "SWEETS" EDISON** —
In Celebration of **Lester Young** (GNP
Crescendo, 8560 Sunset Blvd., L.A., CA.
90069)

A very successful experiment in harmonizing the classic improvised solos of tenor saxman Lester "Prez" Young of the '30s and '40s. Here, by harmonization, we mean scoring the solos for a reed ensemble, as if they were a part of the original composition. This was done previously by Supersax to the solos of Charlie Parker. In this case we have three tenors and a baritone sax laying down the Prez solo passages in the manner he originally performed them. The only solos are by Harry "Sweets" Edison — a member of the Count Basie band with Young, from which some of these solos are taken. Among the cuts included are "Jumpin' At the Woodside", "Jumpin' With Symphony Sid", and "One O'Clock Jump". The musicianship throughout is first-rate, and whets one's appetite for the Prez himself, one of the true jazz giants often ignored by younger jazz fans. This LP is respectful, yes, but it also stands on its own as a welcome addition to the large body of works we call jazz. It is not merely an academic exercise. It swings on its own weight.

Pee Wee Crayton (Crown, 5810 So. Normandie Av., L.A., CA 90631) Slow blues with sleazy horn and piano, good vocals and electric guitar.

Fred Geiger (Ridge Runner, 7121 W. Vickery #118, Ft. Worth, TX 76166) gives the bluegrass treatment to "Take the A Train", "Ain't Misbehavin'", and others.

Ken Bloom (Flying Fish, 1304 W. Schubert, Chicago, IL 60614) Side 2 with its ingenious "International Medley" (Ukrainian, Irish, and Greek) is my favorite. Bloom plays a great variety of stringed instruments and hornpipes well.

CLIFTON CHENIER & HIS RED HOT LOUISIANA BAND in New Orleans (GNP Crescendo, 8560 Sunset Blvd., L.A. CA 90069) Clifton Chenier and band play "Zydeco", defined by Joel Selvin as "a musical form derived from the wedding of traditional Cajun music of the Louisiana swamplands and blues sounds from all over the South." Let's think of Chenier as a bluesman—a bluesman who often sings in the French-Acadian patois, who is propelled by the unusual beat of his brother's rubboard, and who plays aohner accordion, an instrument that has suffered unwarranted scorn solely because most of the music played on it stinks. Chenier is a different sort of bluesman, but he does make that accordion speak, and aside from the distinctive rubboard, we have an urban blues lineup of tenor sax, guitar, bass, and drums with an R&B feel to it. Besides that, the album runs almost fifty minutes—a nice introduction to the zydeco so popular in Louisiana and East Texas.

WALTER HORTON — Fine Cuts

(Blind Pig, 208 S. First St., Ann Arbor, MI 48103)

Blind Pig, with regional offices in Oakland and Chicago, has put out a few fine, bluesy albums, of which this is but one. But it's a good one; then again, I'm a sucker for great blues harmonica. Big Walter is a creative and diverse Chicago blues star, a fine singer as well as harp player. Here he does four slow blues, five raucous numbers with stellar urban back-up, Duke Ellington's "Don't Get Around Much Anymore" (unique), and a nifty version of "La Cucaracha". The sound throughout is clean and full, which will make this LP attractive to newcomers to the blues.

Robert Gear — Steel Guitar and Dobro (Physical, PO Box 125, Cambridge, MA 02140) Blues, country, and Hawaiian utilizing bottleneck and acoustic steel guitar (electric on one track). Also Bach.

Irma Thomas (Maison de Sol, 434 E. Main, Ville Platte, LA 70586) Very good New Orleans soul singer with odd dated arrangements, good songs by Allen Toussaint and others.

Sonny Rhodes — I Don't Want My Blues Colored Bright (Advent, PO Box 635, La Habra, CA 90631) Electric Texas blues.

SON SEALS — Live and Burning (Alligator Records, Box 60234, Chicago, IL 60660)

In front of a home Chicago crowd, Seals performs nine blues—some loud, gruff, and mean; some understated; others playfully funky. A very good LP of urban blues, especially when his guitar is screaming and the band is pumping away like there's no tomorrow. His own "Funky Bitch" and B.B. King's transformed "The Woman I Love" are exemplary example of this.

MARIAN McPARTLAND—Solo Concert At Haverford

(Halcyon, 302 Clinton St., Bellmore, NY 11710)

Ms. McPartland is a good jazz pianist, well-known and well-respected in and around New York City. Many younger jazz pianists who use classical elements come off as soulless, but with McPartland, this classical approach only enhances her ability to connect with a wide audience—like the crowd at the small Pennsylvania Quaker college where this concert was recorded. Like many truly good jazz pianists she is able to take a fairly standard tune ("Killing Me Softly" for example—dreck all the way) and make it listenable, and as fresh as if she had just written it on the spot. This is magic, yes? Especially in that she does not make the song unlistenable to unattuned ears—like most people's parents. The music is so palatable that I am amazed that I can sit through it.



I hope this section encourages you to seek out records that are independently-produced. I'd appreciate receiving your opinion on any records mentioned here or not mentioned here in the form of notes, short or long reviews, and simple ratings of 1-10. 1&2=poor, 3&4=fair, 5&6=good, 7&8=very Good, 9&10=excellent. Ultimately, I would like to see all non-commercial radio stations and interested persons submitting ratings every month of the records they've heard. This way we could continue to spotlight records that ordinarily would get little or no attention. Please send to: Lost Music Network, PO Box 2391, Olympia, WA 98507.

John Foster



compiled by a friend





SMALL LABELS:

CJ Records

CJ RECORDS (4827 S. Prairie Ave., Chicago, IL 60615) is a low-budget, high-quality blues/R&B label. The owner, Carl Jones, a bluesman himself, has put out three LPs of C.J. singles from the '50s, '60, and '70s. They are all great, as are almost all the 45s he's put out. There are probably about 50 now available, and any collector of '50s R&B and '60s soul should pick them up while they can. Jones' "It's Carter the Peanut Man" and his tribute to Elvis, "Rock and Roll King" are available on his **Collectors Album Volume 3**, along with some terrific songs by Betty Everett(!), Detroit, Jr., Earl Hooker, Johnny "Big Moose" Walker, and Charles Gully. Here are some lightening-quick reviews of some CJ singles:

Windy City Symphony — Windy City Love Theme. The most unusual disco you'll ever hear; jazzy, eerie, dissonant. A hit!

Clark Bridges — San Luis Potosi. Country-western blues with squeaky synthesizer. Inspired!

Pattie Lenoir — I'm On the Run. Gritty soul by a great singer. Background singers keep getting louder and louder. Driven!

Pattie Lenoir & Walton Singers — Try It You Like It. More of the real thing. Why can't this be on AM radio?

Barbara McNeil — I Wanna Get You (Colt Country) Our first flop. Ever wonder what Chicago C&W sounds like?

Carl O'Jones and Betty Everett — Days Gone By. A dirge-like blues with playful sax and piano.

Lafayette Leake — Jesus Said It. The brilliant pianist accompanied by excellent vocalist Everlania Boyce on one of the most compelling gospel numbers you'll ever hear.

Sensational Five — Hold On to God Unchangin' Hand. Another great unusual gospel-soul reading of the traditional spiritual.

Rudy Robinson — Short Dress. A rollicking swingtime R&B tune. Absolute gas!

Lee Jackson — Apollo 17. A blues guitar countdown. I don't know if guitar instrumentals will ever come back.

Bobby Davis — Black Sugar (Firma) Really good vocalist and eccentric wah-wah guitar. Song's not so hot.

Homesick James — I Can't Afford To Do It (Colt). Wacky blues singer. Nice.

Top Hat and Little Jeff — Mississippi Bump. Pretty tame James Brown imitation.

Carl Jones — How Blues Began. One of the more eloquent CJ releases. Jones has a wail of a voice, Lafayette Leake helps out on organ, and Red Simms plays a tasty sax.

Flying Fish (1304 W. Schubert, Chicago, IL 60614) has built up a fine catalog of primarily bluegrass and folk performers, both old and new. They've also put out a little jazz, blues, and gospel (the fabulous **Zion Harmonizers**) and almost all of their albums feature outstanding instrumentalists.

Uncle Jim O'Neal's Rural Rhythm label (Box A, Arcadio, CA 91006) has produced many extremely hard-to-find LPs with stellar performances, that look like the cheapo records you used to find in supermarkets. Uncle Jim's taste-in-packaging, artist information, and recording dates are nowhere to be found. However, on albums like banjo player **Raymond Fairchild's** *Mama Likes Bluegrass Music* the sounds within are exceptional. Another personal favorite is **Mac Wiseman** (beardless) singing old time country favorites with some great old tales like "There's More Pretty Girls Than One". If you've been looking for **J.E. Mainer & his Mountaineers** records, here is your source.

Avant Rock

Debris — Static Disposal (1408 S. 14, Chickasha, OK 73108)

Chrome — Alien Soundtracks (Siren, 433 Hyde St., SF, CA 94109)

Parasites of the Western World (3515 SW 87th #22, Portland, OR 97225)

OHO — Okinawa (Graboski, 8 Cedar Av. Apt. B, Towson, MD 21204)

Suicide (Red Star, 200 W. 57th, NYC 10019)

MX-80 Sound — Hard Attack (Island UK)

Similar albums. They look right placed next to each other on a shelf. None of them are punk rock. They're made by people at odds with the prevalent social climate and people at odds with people at odds with the prevalent social climate. Suicide is the best record and the most expensive production of the bunch. Red Star is a major label compared to the rest, except for Island UK. Suicide was probably a very cheap production by modern standards.

Suicide is Alan on "vocals" and Martin Rev on "instrument". The instrument is electronic, the vocals are screams, verbal shakes, and stories from the netherworld. They're pretty catchy, especially the ten-minute tale of "Frankie Teardrop" which elicited strong negative response when played on the radio. All the teenyboppers in hell listen to Suicide on the AM. Great record. Also the only record that has tunes that stick in your head—kinda like acupuncture.

The **Parasites** record is the most accessible. Again, they are a duo and use electronics heavily, but sometimes a friend helps out. I'm sure that no one helps out Suicide. The Parasites lyrics are ignorable (thankfully) and the music is less minimalistic than Suicide's — something like a less cerebral heavy metal Eno. One also senses that at times these guys were just fooling around while I doubt that Suicide would even know how. A surprise: the Parasites' cover of the Beatles' "Flying" which comes off rather nicely. Their back cover has pretentious liner notes though, and, like OHO, there is no address on the record in case a friend bears it and has to have a copy.

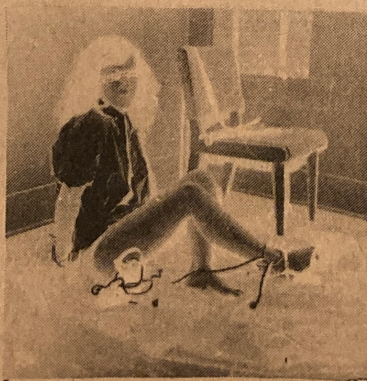
Ohio Rockabilly (Hamilton, lost the address) Obscure anthology of rockabilly and rockin' country artists from the '50s.

OHO, Debris, and MX-80 Sound all write bad lyrics which makes me believe that they've listened to too many lousy Frank Zappa songs and too much '70s "progressive" rock. OHO, in fact, sounds very much like a bunch of capable musicians with a good sense of melody who want to be different.

Aside from Chrome and Suicide, these are truly American-sounding bands, and I bet that all but Suicide are made up of friendly, smart boys in their early to mid twenties. Chrome is the only band to rely heavily on distortion, and consequently they're the most obtuse. While the outer space of the Parasites is barren, Chrome's is filled with tiny particles. They are the only group to leave anything to the imagination. Even Suicide spells everything out. There are no fine lines in this music, and this is something they share with the punks and most young people who are trying to make themselves appear defined in a world that can only be real in theory. Where am I going with this? MX-80 Sound is from Indiana, yet their LP has only been released in England.

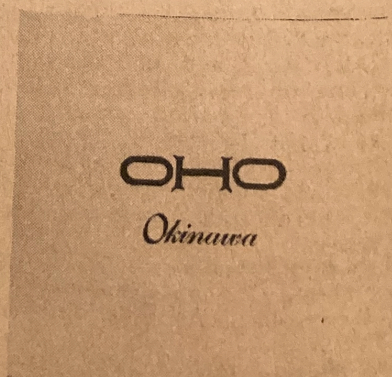
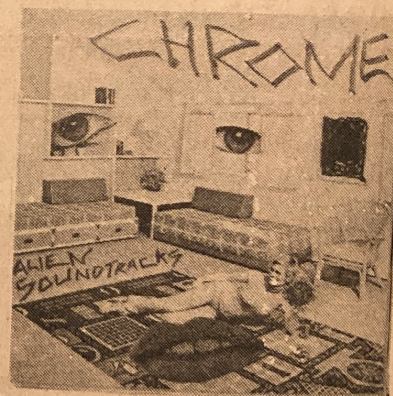
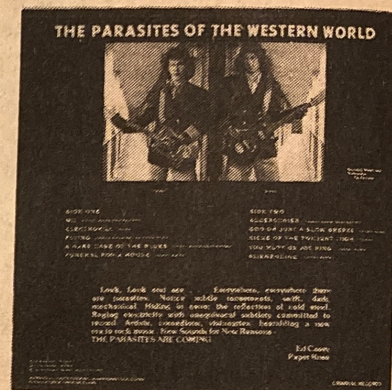
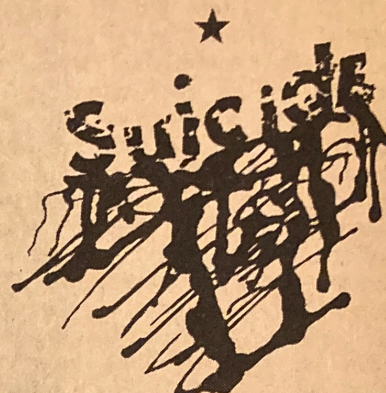
Chrome sounds a bit like Hawkwind. They probably wouldn't like that. None of the bands have any radical new ideas, and that's what we need because everyone in England is waiting for us to come up with something new so they can copy us and make us aware of whatever it was we had to begin with. These records could be called self-indulgent, although they are not difficult listening for anyone familiar with Zappa or Capt. Beefheart. I, for one, can not listen to Captain Beefheart. Aside from Suicide, all of the LPs leave me emotionally unmoved.

Have I mentioned that you should hear all these albums? They're almost strange. I really wonder what it's like to be Debris in Chickasha, Oklahoma.



Tommy Hoehn — Losing You to Sleep (London) Re-release + one of the Power Play LP out of Memphis. Good "power-pop" from Ardent studios—home of the **Big Star**.

Sneakers — In The Red (Car, 89 Bleecker St. 2-c, NYC 10012) A very unusual pop-rock record that has the feeling of having been recorded in a tunnel on Mars during a windstorm (actually North Carolina and New York).



CRAP DETECTORS — Victims of the Media (Real Records, c/o Jim Jacobi, 5021 W. McGuire Rd., Lincoln, NE 68524)

Jacobi, who essentially IS the Crap Detectors, is a real talent, as this homemade production so ably attests. Firstly, we are confronted with a cheaply printed illustration glued onto the cover depicting a young sitting man being entangled in octopus tentacles emanating from the TV (huge mouth on screen), radio, and magazines (Rollin Tone, Layboy "High To Get Laid") surrounding him. Turning over the cover we find recording information, song listings (Side 1: "Rude, rash, and raw"; Side 2: "Blunt, Brutal, and bewildering"), a definition of Eichmannism ("Bureaucratic passing the buck"), a warning: "This record can be harmful or hazardous to close-minded or rationalizing beings. If you fit into a behavioral pattern—we urge you to put this record down and go on to next stack," a caution: "Deprogramming may occur," a statement: "(All-American) Crap Detectors need your moral, mental, and capital support," and checklist: "Q: Is this . . . A. Defunked punk? B. Power pop? C. New Wave? D. Old Wave? E. Tidal Wave? F. Hair Wave? G. None of the above. Answer inside." I looked inside for the answer but couldn't find it. We have 14 cuts, nine of which are loud, manic rock'n'roll; four are very nice electronic instrumentals; and one ("Desperate Depression") is sort of a blues—vocals, acoustic guitar, and electronic wash. "Bang In the Night", an unwitting steal of Country Joe's "Sweet Lorraine" proves what slaves to the media culture we are. My favorites include the title song, "It Hurts," "Eichmannism," "Slave of the New Wave," "Justify," "You Take Pleasure (In Other's Pain)," "Brainwash," and "Frantic Romantic." Wait a minute, that's almost the whole album. Buy this for someone you love, but don't tell them I told you to.

Weird Music

RESIDENTS — Not Available

(Ralph Records, 444 Grove St., S.F. CA 94102)

March with Kubla Khan beyond the valley of the dolls. Cross the ocean before Eugene O'Neil. Play Gregorian chants on your attractive color-encoded organ. Follow Edweena. She knows the way. Now that we're through that, let's create our own myths. What really goes on in the swamps of Northern Louisiana? Are there underground oceans? Do certain questions make you uncomfortable? I hope this doesn't kill you. OK! Meet the Residents. "Ignorance of your culture is not considered cool!" ©Cryptic Corp.

MR. HAMPTON B. COLE [RET.] — One Ruined Life [Of A Bronze Tourist]

(Pine Tree, PO Box 8512 Sta. F, Atlanta, GA 30306)

Mr. Coles starts with jazz, goes to jazzy blues-rock, into a sermon, then 20th Century classical dissonance and narration about an undersea sea voyage, whereupon a Tennessee sea captain speaks. He calls January "Janier" and December "Decembre". We switch to a talk show which leads into some interesting free jazz. Side 2 opens with an ode to Cocoa Beach and death; some nice guitar and bass here. Our sea captain continues his narrative (partly in French) which brings us to a good jazz composition with Goodman clarinet and post-Coltrane sax. Then it's musical gargling, a jazz interlude, and a raver who believes that people live in the roof of his mouth. From there we go into a percussive chant and come to a halt. This is the absolute truth. I heard this album. Mr. Coles is a most eclectic performer. One wonders at his youthful vitality.

New Musick

Random Radar Sampler (Box 8007, Silver Springs, MD 20906 \$4.50)

The sampler actually works well as an album. The mood throughout is airy and relaxed despite the different times and circumstances under which it was recorded. Its selling point is the inclusion of British guitarist **Fred Frith** and fellow limey (do they still use "limey"?) **Lol Coxhill** on splendid soprano sax improvisation. Frith's solos are deadly dull, and I still can't understand where he got his reputation as such an extraordinary guitarist. The other tracks were made by the **Muffins** from the D.C. area and their friends in various disguises. Logproof's "Monster Comes to the City" has been described as friendly—a little too friendly for me. **Steve Feigenbaum** gets credit for two tracks. Both are pretty, and his guitar work is overshadowed by soprano sax on one and what I call the Zappa-xylophone effect on the other. I don't know the instrumentation Feigenbaum or Zappa uses to get this. **Catch-A-Buzz Studio's** musique concrete piece is the most charming with its beach sounds and piano pickings. "Attack of the Giant Squid" (Is that plural?) by **Mars Everywhere** is amusing and completely lacking in menace. The giant squid might as well be munchkins. **The Illegal Aliens** and **Muffins** pieces that close the album could be called fusion and are pleasant but unexceptional. I don't think I'm used to listening to New Music Lps that are so easy to listen to.

Armand Schaubroeck Steals — Ratfuck-er (Mirror, 645 Titus Av., Irondequoit, NY 14617 \$5) Armand is a failed ex-con and politician who must have gone nuts in his successful music store. This, his fifth or sixth LP, is fucking great, of course, and dedicated to the late Peter Laughner, a Cleveland rocker who died for no reason. Nice tunes, good lyrics, clean production, stellar musicianship, and you'll still never hear this on the radio. 1-10.



Record Reviews

LUXURY — Stupidest Thing. (Angry Young Records, 3701 Carpenter, Des Moines, IA 50311) B-side is the samba or something, "Stupidest Thing" is a brilliant production; a pop-rocker with a hook a mile long and semi-psychedelic guitar. Good lyrics, too. 8

RICHI RAY — I Believe In/She Says (Ray-O, PO Box 3392, San Rafael, CA 94901) A good one (not to be confused with Rockin' Richie Ray). I'm finding this hard to describe even by comparison. Imagine the glorious (and fleeting) moments of mid'60s AM radio. This could fit in the pop-rock category—Beach Boys, Lovin' Spoonful, the Bob Newhart theme, Andy Pratt as a teenager, something else. Infectious! 8

HALF JAPANESE — Mono/NoNo (3477 Uniontown Rd., Uniontown, MD 21157) Be forewarned: more amateurish than the original Godz on ESP. Guitar and drums; three short, self-indulgent songs with great lyrics. A treat for the whole family! 7

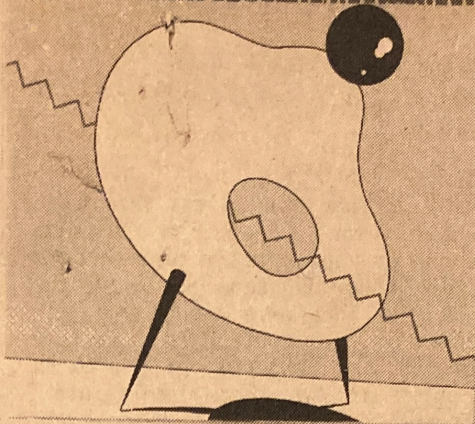
Unnatural Axe EP (Count Viglione, Box 83, Tufts Univ. Branch, Medford, MA 02153 \$1.50) Good despite the dumb name and stupid band. Basic punk with good screams and a charming German pub recreation on "They Saved Hitler's Brain", and a touching ode to a Boston summer, also. 6

Howard Werth — Obsolete (Dangerhouse, Box 26394, LA* CA 90026) Werth, formerly of **Audience** and leader of the **Moonbeams** comes across as one of those eccentric but loveable British rockers (Kevin Coyne, Ian Dury, Robert Wyatt, etc.) who would be spreading their oblique message no matter what the style in fashion. These two move quickly and expertly to the beat of a drummer few of us know. 7

Lord Manuel EP (PO Box 153, Arlington, MA 02174) Manuel's lyrics reveal him to be lost somewhere in the cosmic void, but you can't really hear them anyway, and the music is as "new wave" as one is likely to encounter. This is electronic keyboard work of a high-order (or a low-order — who can tell?), a combination of Suicide, roller-rink, dangerous drugs, incomprehensible European films. 8

White Boy — Heavens of Hell/ Never Mind (Doodley Squat, 405 Aspen St. NW, Washington DC, 20012) I never cared much for these guys; was too smart, I guess. I must be getting dumber, though, because these heavily metallic guitar riffs are really starting to sink into my soft skull, and I like that. The lyrics aren't even terribly offensive. 7

HOW? NO WORTH OBSOLETE/MANOWMAN



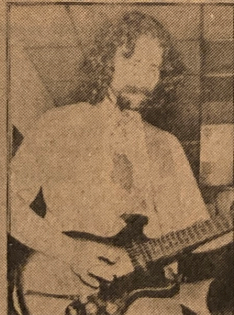
The Controllers — Slow Boy/Do The Uganda/Suburban Suicide (Siamese, 1214 Clark St., W. Hollywood, CA 90069) two punk ravers on the A-side with a bit of the Batman theme thrown into Uganda and a stab for immortality on the flip with an Iggy-like number that could stand to be a minute shorter.

Throbbing Gristle — United/Zyklon B. Zombie (Industrial UK) I'm stumped. United is great. Zyklon isn't. This isn't punk rock, but I don't know what it is.



ZYKLON B ZOMBIE
THROBBING GRISTLE
Industrial Records IR0003

BLUES OUTLET



EVERYBODY'S FISHIN'

Blues Outlet EP (Bob Angell, 144 Central Av., Pawtucket, RI 02860 \$2) great Chicago-style Rhode Island blues; crisp, clear, and invigorating. Better than it has any reason to be. 8

\$2 RECORDS

Singles

Ed Singer Reviews

Don Youngs Production — Is Love/ Behind the Scenes (3500 Daleford Rd., Shaker Heights, OH 44120 \$1) Two sides of well-done catchy pop. The A-side has a Who flavor (ala **Who's Next**). Good stuff. 8 or 9

The Count Guitarmaster EP (Count Joe, Box 83, Tufts Univ. Branch, Medford, MA 02153 \$1.50) Guitarmaster is a classic rock song! Dream Come True and Old Friend (my fave) are pure Count. Only the spacey Galaxy Seven is not quite up to par. Still great. 9

The Count Saltwater Summers EP (Count Joe, Box 83, Tufts Univ. Branch, Medford, MA 02153) The Count is the most sensitive new wave artist I've heard. He writes great songs with outstanding lyrics. "Saltwater" is a summer song, "Jodi is a very good ballad, "Morn of the Confrontation" and "Whiskey Mama" are rockers. All top notch! 10

Blowfish In the New Wave EP. A really funny EP that sends up the Boston scene and some superstars. Very witty. (Paul Lovell, Box 132, Chestnut Hill, MA 02167 \$2) 7 or 8

Snakefinger The Spot/Smelly Tongues (Ralph, 444 Grove St., SF, CA 94102) You've got to get "The Spot". Useless to describe: journey between Japan and Uranus musically and the lyrics are too much. "Smelly Tongues" ain't bad either. Produced by Residents, who may not even exist. 10

Brother George Underbrush — Green Garden Hose Pts. 1 & 2 (Lode, 217 Peeler Trail, Madison, TN 37115) Brother George lectures on the evolution of the green garden hose in his indomitable manner on Part 1, and tells us some little known facts about them on Part 2. Truly enlightening.



Programmes

SUNDAY

7:00 CLASSIC HICK SHOW

Bill Wake

Three hours to ease you into the week. Classical music, some jazz and comedy. From 9:00 to 10:00 is your hour for requests.

10:00 PANCAKES AND PRELUDES

Peter Savin

Music for the weather and other thoughts. Mostly symphonic music, with a touch of baroque, and an occasional spree into the 20th century.

12:30

WHAT IT IS:

Kidd Rhythm

My roots are basically from the R and B of the '50s. Still, I haven't really been exposed to all of the artists and their materials. There were only two R and B stations on the Pacific Coast that I was familiar with - both were surprisingly staffed by black DJ's who knew a lot about R and B. Each, Bob Summerise and "Eager Beavers" owned and operated record shops in the area. This was a good set-up - from their shops you could order the pacesetters they were playing. Some of the standard retail record outlets would order the requests but that meant waiting for the distributor. Just as neighborhoods were segregated, so was music. If a white person wanted to hear black music... there were black stations and white stations. The same thing went on in the record shops... the black music would be available only in black neighborhoods. White shops had to special order it. In the '50s a white person going into a black part of town to buy or dig music was labeled trash by other whites, whose negative impression of R and B had labeled it as race music. Through the early '50s up to the early '60s we will travel with various vocal solo and group performers who influenced the white industry. An example can be seen by comparing rock and roll of the late '50s with the R and B of the early '50s. In a number of the top rock and roll performers we can see the black influence on the white idols. Bonnie Raitt, Ry Cooder and the Beatles are just a few of the familiar names that have recorded R and B material. Now you can listen to the original recordings from the 78's, 45's, and LP's on the first and third Sunday of the month from 12:30 PM until 2:00 PM and the rest of the Sundays from 12:30 until 3

2:00

THE 2 O'CLOCK COUNT:

Robbin Crook

Robbin Crook first became interested in the criminal injustice system when he got busted and sent to the joint for possession of three-quarters of an ounce of pot. Since his release he has been talking to other people who've been convicted of victimless crimes. The 90 minute program usually features music and interviews that focus around a person's stories and struggles. They're all interesting, some more than others.

3:00 LIFE IN THE CITY

Calvin Johnson

Rock'n'Roll.



5:00 EUROPEAN ROCK

Rhoda Flashwomyn

Why did KAOS list **The Man Machine** by Kraftwerk as a hot disco album? I don't know, but we'll find out, and maybe I'll change the name of this show to European Disco.

7:00 WOMEN OF WONDER

Rhoda Flashwomyn

Short story readings from **Women of Wonder**, a collection of sci-fi and fantasy written for women and people of all ages.

sci-fi and fantasy written by women for people of all ages.

7:30 NORTHERN LIGHTS

Jonathan Scheuer

Jan. 7: Taped radio broadcasts by Bob Dylan, the Unholy Modal Rounders, and singer-comedian Dave Misch.

Jan. 14: Witchcraft and how to evade it: occult topics from country blues records of the '20s and '30s.

Jan. 21: **Chicago**, a play by Sam Shepard, recorded in our own bathtub.

Jan. 28: **The Cecil Taylor Story:** The music and times of this contemporary black pianist.

9:30 SLIDE WHISTLE

Dennis Bloom

A poor person's trombone, this show blows out notes that are seldom heard. The areas you do hear are diverse, and flow from jazz, blues, electronic, and classical—not to mention world folk and rock'n'roll. The music is combined with occasional readings of social insight and blasphemy.

11:00 ROCK AND ROLL

Bob Johnson

ALL WAYS TRAVEL SERVICE, INC.

ALLWAYS

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OLYMPIA, WASHINGTON

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COMMUNITY BILL BOARD

ENTERTAINMENT CALENDAR

COMMUNITY BULLETINS

TESC BULLETINS..... 8 AM & 12 Noon

RIDE BOARD

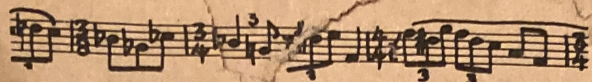
LOST & FOUND

WANTED..... 8 AM & 8 PM

PACIFICA NEWS..... 10 AM, 6 PM, 10 PM

Programmes

MONDAY



7:00 CLASSICAL

Say,
I, CA
used

Eugenie

10:00 STRETCHIN' IT:

Fran Morgan-Tougas

Jazz, ethnic and avant-garde programming designed to educate and stimulate as well as to entertain.

1:00 LAND OF MAKE BELIEVE

Juanice Esquivel

Vocals, light jazz.

2:00 FOLK

Stuart Stotts

3:00 THE CASTEL OF MEMORIE:

Jonathan Scheuer

Readings from the Elizabethan Drama, presented in cooperation with the **Shakespeare and the Age of Elizabeth** program of The Evergreen State College. This month, more Shakespeare.

Jan. 1: Romeo and Juliet.

Jan. 8: As You Like It.

Jan. 15: Measure For Measure.

Jan. 22: Measure For Measure (TESC student production).

Jan. 29: Macbeth.

6:00 RHYTHM & JAZZ

Jondo

Music with drums. I will touch on reggae, jazz, and funky music. Step back.

8:00 BLUES, '60s

Rusty Roessler

10:00 COUNTRY, BLUES

Dan Wentink

Blues, country, jazz, rock, modern music that reflects the southern mentality and lifestyle brought to you by the original long-haired country boy. "Y'all drive safe now, heah!"

TUESDAY

7:00 MUSIC FOR SMALL ROOMS

Mark Bonin

Classical chamber music: music intended to be played in small rooms by soloists or ensembles. I try especially to play wind chamber music and classical guitar.

10:00 SAMPLE AND HOLD

Mr. Space

Spans idioms.

1:00 RHYTHM 'N' GOSPEL

Dan Beckett

Black gospel artists such as Dan Smith, the Soul Stirrers, the Blind Boys; featured artists who have made the transition from gospel to soul like Aretha Franklin, and vintage soul (i.e. old Temptations, Four Tops).

3:00 ALTER-COMM.

Brent Ray

We delve into the collective unconscious of music's many non-commisive meetings.

Alternating with CITY COMMISSION

City Commission first and third Tuesdays.

6:00 REGGAE, AFRO-FUNK

Buzz

7:00 CITY COMMISSION MEETINGS

Second and fourth Tuesdays.

9:00 MOSTLY ALIVE

Rick Fernald

Vocals, country, bluegrass, folk.

11:00 ROLLIN' MOSSY ROCK SHOW

Simon Scheeline and
Steve Kind

The rock the other stations forgot.

Mail to: KAOS-Im

Box 1125

Olympia, Wa. 98507

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Programmes WEDNESDAY

7:00 DELTA BEGINNINGS

Gordon Lane

Jazz and blues from the twenties and thirties with occasional forays into more recent music.

Jan. 3: This show will focus on **saxophone greats**, with emphasis on Coleman Hawkins and Lester Young.

Jan. 10: **Ma Rainey** was the first blues singer to be successful. We will listen to her and some of her proteges, many of whom later became stars.

Jan. 17: **Fletcher Henderson** pioneered the big band sound and helped start Swing. He was also one of the pioneer jazz arrangers and wrote many of the tunes that Benny Goodman became famous for.

Jan. 24: **Early Blues:** listen to men such as Blind Lemon Jefferson, Blind Boy Fuller, the original Sonny Terry.

Jan. 31: **Billie Holiday** had a style that was hers alone. If you've only heard the Diana Ross imitations, tune in and hear the real thing.

10:00

To confine myself to the boundaries of a description for people's whatever I ain't gonna do.

1:00 RARITY

Dan Kaste

Vintage and contemporary Jazz that is not particularly well known, but of notable magnitude. Of course, some of the more familiar stuff will be included. Mid-week blues, sneak in a request.

3:00 T.B.A

5:30 ATLANTIC DATELINE

A weekly taped program bringing rich and varied information. Moderated by Edward Morgan and produced by Eli Productions.

6:00 T.B.A.



7:00 BLUEGRASS, NEWGRASS, and GRASS ROOTS

John Robinson

Ranges from Irish to primitive Appalachian through modern "newgrass".

10:00 RADIO GNOME INVISIBLE [PART7] Natalie Coleman

Beyond the outer limits, "Radio Gnome" bids fond farewell to Earth and opens a journey for you to a new galaxy of sounds, defying the definition of "space rock". We have been called many things—listen in and make up your own label. I can say that we are heavily influenced by flying teapots, Nasrudin, and the Residents. But this means not much against the fact that we are sponsored entirely by Zoxplep Foundation, whose motto reads: "He who sleeps on floor shall not fall out of bed." (Don't forget the **Voice of Winds**—poetry blowing through at about 11:00.)

THURSDAY

7:00 CLASSICAL CONSORT

Kirk Russell

Tantalize your classical taste buds with music and commentary.

10:00 PARAPHERNALIA:

Rob Macht/Jananne Gaver

Progressive and traditional jazz, soul, and reggae. Aural Delights!

1:00 BETWEEN THE VINYL

Geff Ratcheson

In this program we will feature artist interviews, concerts, live music, humanistic awareness, and a focus on Jazz, Folk, Pop and Rock. Requests are appreciated.

This month we will feature concerts by Josh White, Jr., Tom Dundee, and Robert Hunter; and interviews with John Fahey and the Marshall Tucker Band.

4:00 SPANISH AMERICAN ISSUES

Mariano Torres

6:00 WOMENS MUSIC

Alternating with GOSPEL TIME

Julie Youngdahl

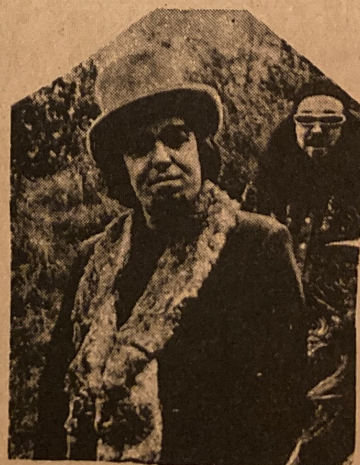
Bob Sellers, Gary Ernest

Womens music, past and present, from Elizabeth Cotten to Cris Williamson, and local women musicians, on the second and fourth Thursdays.

8:00 JAZZ 'N JIVE

Lon Lawrence

Jazz 'n Jive is still a mystery to me. Originally an outrageous late night show that occasionally broke boundaries, rules, and material objects. One early morning I broke my glasses trying to slap myself out of a fit of laughter. Jazz 'n Jive is definitely still alive in its original state but has undergone some distinct toning down. Special trial format: live art on the hour every hour of the show. If you are an unusual musician or run-of-the-mill incredibly talented comedian contact me at KAOS Box 45 for airtime (guaranteed informal and confidential).



10:00 rock and roll

Mark H. Smith

Programmes

FRIDAY

7:00 CHICKEN SOUP SHOW:

Barbara Shelnutt Trabka

Start your weekend off right with a variety of great jazz music. I love requests.

10:00 PRIMO STASH FOR THE SENSES:

Win Vidor

Every musical note is guaranteed to give you a pleasurable rush that will activate the chambers of your mind. Listen each week and become reacquainted with your memories as we re-hash the music and sounds that were so familiar to us yesterday.

When you get turned on to Primo Stash, a few of the performers you'll get off with are: Dave Van Ronk, Janis Joplin, Jefferson Airplane, Moby Grape, Velvet Underground, and the Fugs. Each session there'll be selected readings from the meaningful publications that chronicled the 60's counter-culture: The Realist, Evergreen Review, Helix, Psychedelic Review, Avant-Garde, L.A. Free Press, and Oracles.

1:00 THE SEMI-DECIDED TIME

Liisa Eckerberg

Episodes #10-14: A slightly confused d.j. becomes even more confused when she can't remember whether the record she's playing is folk, comedy, bluegrass, folk-comedy, country-folk, country-bluegrass, or . . .

3:00 AFTERNOON TOONES

Rosy Rodrigues

Get ready, here comes the weekend. Sit back, put your feet up, this music will help celebrate Friday. It's mostly country, but we're open to anything.

5:00 CARE FOR YOUR HEALTH

Jeff Jacoby

Care for your health, brought to you by the Washington Association for Holistic Health, will in the upcoming months have nutritionists, therapists, idealists, and many exciting people to stimulate your questions and thoughts. We'll be sharing information and techniques.

7:00 T.B.A.

9:00 SOUL AND JAZZ

P.J. and Brother Bry

Parliament/Funkadelic, Faze-O, Kool and the Gang, Bootsy Coolins, Gil Scott, Stanley Clarke, Sonny Fortune, George Duke, and the rest of the folks. Listen to us and get your rocks off in your ear.

12:00 JAZZ ALL NIGHT

Mr. Space

SATURDAY

6:00 COUNTRY or CLASSICAL

Gordon or Eugenia

9:00 SWING THING

Jeff Jansen

It's music from the big band era. We'll have you "in the mood" for "jumping at the woodside".

10:00 RADIO OBSCURA

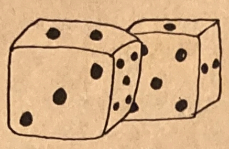
Susie Bunker-Alvarado

A comedy-tune program of a topical nature. You'll hear lots of old 78s, Spike Jones, Tom Lehrer, and a host of other somewhat warped music makers. Some upcoming topics include: football, s-e-x, cleanliness, men, and awful things that happen to babies. I will be reading more selections from the book of lists. Any strange tunes and ideas you'd like to share can be left in KAOS box 11. Thanks for your support in last month's marathon.

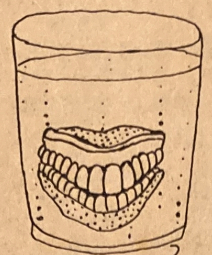


Programmes

TEST YOUR IQ NOW!
 ERNIE POOKS COOMEEKS by LYND A BARRY



1.



2.

"WHICH ONE would you eat??"

☐ 1. the dice

☐ 2. Miss Tina's dentures

12:00 THE SCIENCE FICTION HOUR

Ford Thaxton

Featuring the Not Ready for Reality Players. Still playing all that great Sci-Fi stuff for all you crazy SF fans. Yes, still bringing you SF in the Media with David and Hutch (not the other half of Starsky).

1:00 THE DARKOW AND DARKOW COMEDY HOUR

Sylvia and Bill Darkow

Again featuring the Not Ready for Reality Players. We're still bringing you comedy and craziness which we hope you enjoy. All you marathon contributors, our heartfelt thanks!

2:00 ROCK OF ALL KINDS

Mike McHale, Karl Gudmunds

Encompasses the entire spectrum of rock.

3:00 THIS IS YOUR RADIO SHOW:

This time is reserved in the KAOS schedule for people new to programming to do a special one time program in an area of public and community affairs, performing arts, music, political commentary, etc. The person or persons doing the show come to KAOS and work with a licensed engineer who can facilitate the technical side of the show. Or if you can't make it on a Saturday, don't worry, your program can be recorded and someone from the station will air it during the show time. If you or your group would like more information call the Program Director, 866-5267. KAOS is a community access radio station; it wants you.

4:00 SAME TIME NEXT WEEK:

Dave Rauh

New Rock and Roll, Odd Ditties.

6:00 THIS IS JAZZ

Jondo

Primarily combo jazz with some big band things. The show will include electric jazz as well as the real stuff.

8:00 THE POSSIBILITIES ARE ENDLESS

David Gordon

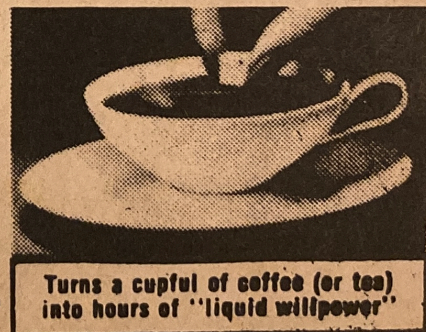
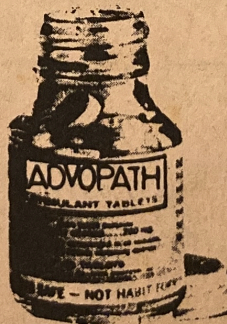
Years of experience are behind this show. Futuristic radio gives way to a flurry of guest stars. Pretentious professors, doctors, construction workers, and the KAOS staff have all endorsed this show. If you have a pain in the neck, a leaky roof, or are just inundated with bad radio, you have found your sanctuary. Turn over a new leaf for '79 and keep your radio tuned to 89.3 religiously. We'll never let you down.

10:00 HOMEBREW

Bill Johnston, Heather Perkins, Alex Stahl

Homebrew is a live music show. Every week we'll feature one or two artists or groups, local and live, or taped as time dictates. We'll have interviews and surprises aplenty, and we urge musicians to contribute. This is your chance to be heard. Among the upcoming attractions is another live remote from TESC's 8-track studio so stay tuned! **ALL NIGHT**

Remember our article about the freighthopping book? We inadvertently left off the address. It is available for \$4.95 from Margaretta Leen, 6601 - 116th Ave. NE, Kirkland, WA 98033.



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MODERN CORRESPONDENCE

MAGAZINE #4; #5

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program guide

KAOS 89.3 FM

Non-Profit
Organization
U.S. POSTAGE
Olympia, Wn.
Permit No. 85

CLASSICAL

Sunday
7-10 am
10-12:30 am
Monday
6-9 am
6-8 pm
Tuesday
7-10 am
Thursday
7-10 am
Saturday
6-9 am

TRADITIONAL

Monday
10 pm on
Tuesday
6-9 pm
9-11 pm
Wednesday
7-10 am
7-10 pm
Thursday
1-4 pm
Friday
1-3 pm
3-5:30 pm
Saturday
6-9 am

JAZZ

Monday
10-1 pm
Wednesday
1-3 pm
Thursday
10-1 pm
8-10 pm
Friday
7-10 am
midnight on
Saturday
6-8 pm
8-10 pm

SOUL, R&B, ETC. Monday
6-8 pm reggae, jazz, funk
Tuesday
6-9 pm reggae, afro
Thursday
10-1 pm (soul, reggae, jazz)
Friday
9-12 am (soul, jazz, reggae)

NEW WAVE

Sunday
3-5 pm (and roots of punk)
11 pm on
Tuesday
10 pm on
Thursday
10 pm on (r&r, new music)
Saturday
4-6 pm (british)

SPECIAL PROGRAMS

Sunday
12:30-2 pm history of r&b
2-3 criminal justice
7-7:30 pm women of wonder
7:30-9:30 pm different specials weekly
Monday
3-6 elizabethan, shakespeare
Tuesday
1-3 black gospel, old soul
3-6 1st & 3rd tuesday city commission
6-9 2nd & 4th tuesday city commission
Wednesday
7-10 am history of jazz and blues
6:30 atlantic dateline
Thursday
4-6 spanish
6-8 1st & 3rd thursday womens
6-8 2nd & 4th thursday religion
8-10 comedy
Friday 10-1 the sixties rediscovered
1-3 comedy
5-7 health
Saturday
9-10 am the swing era
10-12 noon topical, funny
12- sci-fi, comedy
3-4 your radio show
10-1 live music

EUROPE AND SPACE

Sunday
5-7 pm
Tuesday
3-6 pm
Wednesday
10 pm on
many shows feature many different
types of music. tune in and see.